

## ABSTRACT

Title of Dissertation: BEYOND  
FOR ORCHESTRA

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*Beyond* is a three-movement orchestral work approximately 20 minutes in length. The inspiration for the piece comes from letters or correspondence I have chosen about space exploration. There are two unifying musical materials: one is a general upward contour, presented frequently as a rising stepwise passage; the other is a melody presented only in full at the climax of movement two.

Movement one is titled “Unlimited.” The inspiration for this movement comes from a letter written by German scientist Ernst Stuhlinger. In this letter, Stuhlinger wrote about the famous “Earthrise” image, “It opened our eyes to the fact that our Earth is a beautiful and most precious island in an unlimited void . . . bordered by the bleak nothingness of space.” Musically, “Unlimited” contains two reflections on this sentiment: an atmosphere of optimism, reflective of the excitement of exploring the “unlimited void;” and an element of uneasiness or tension, representing the “bleak nothingness” that surrounds our planet and the danger of space travel.

Movement two, titled “The Deepest of the Deep,” is inspired by a letter from speechwriter Bill Safire to President Nixon’s Chief of Staff, H.R. Haldeman. The letter contained a speech that President Nixon was to give to the nation in the event that the Apollo 11 mission ended in disaster. Although it was fortunately never necessary for President Nixon to deliver this address, I find it interesting to consider the alternative scenario. “The Deepest of the Deep” contains musical material from the first and third movements, but with a darker mood.

Movement three, titled “Denis Cox’s Rocket Ship,” is inspired by a 1957 postcard sent from Australian schoolboy Denis Cox to “a top scientist” in the Royal Australian Air Force. Included on the postcard is a drawing of what little Denis envisions for the next RAAF rocket ship, including amusing annotations such as “4 Rolls Royce jet engines” and “Australian Markings.” The postcard is quite humorous considering the young sender and the high-ranking recipient. Accordingly, “Denis Cox’s Rocket Ship” is fast-paced, playful, and whimsical in character.

BEYOND  
FOR ORCHESTRA

by

Bryce Daniel Fuhrman

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# Beyond

## Instrumentation

Piccolo

Flute 1-2

Oboe 1-2

English Horn in F

Clarinet 1-2 in B♭

Bass Clarinet in B♭

Bassoon 1-2

Contrabassoon

Horn 1-2-3-4 in F

Trumpet 1-2-3 in C

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1

Wood Blocks (5)

Glockenspiel [mvt. II]

Xylophone

Suspended Cymbal [mvt. III]

Percussion 2

Marimba [mvt. I]

Vibraphone

Glockenspiel [mvt. I]

Tam-Tam (medium)

Suspended Cymbal [mvt. III]

Percussion 3

Hi-Hat

Snare Drum

Suspended Cymbal [mvts. I and II]

Bass Drum

Marimba [mvt. III]

Wood Block (medium)

Harp

Piano

Strings

Approximate durations:

I. Unlimited - 7'00"

II. The Deepest of the Deep - 8'45"

III. Denis Cox's Rocket Ship - 4'30"

Total - 20'15"

# BEYOND

*for orchestra*

Bryce Fuhrman

## I. Unlimited

**♩ = 60**

C Trumpet 1-2

1. *p* 3 *mp* 3

D $\sharp$  C $\sharp$  B $\flat$  | E $\flat$  F $\sharp$  G $\sharp$  A $\sharp$

Harp

*pp*

**♩ = 60**

Violin 1

*pp*

Violin 2

*pp*

Viola

*pp*

Violoncello

*pp*

Double Bass

*pp*

10

Fl. 1-2

1. *pp* 2.

Cl. 1-2

1. *pp* 2.

B. Cl.

*pp*

Hn. 1-2

1. *pp* *mf* *pp*

Hn. 3-4

3. *pp*

C Tpt. 1-2

3 *mf* *p* 1. *mf* 3 3

C Tpt. 3

*mf*

G $\sharp$

Hp.

*pp*

Pno.

*pp*

Vln. 1

10

Vln. 2

Vla.

Vc.

Db.

14

Fl. 1-2

mf

p

pp

f

Ob. 1-2

1.

mf

p

Cl. 1-2

6

mf

p

pp

B. Cl.

3

p

pp

Bsn. 1-2

p

pp

Hn. 1-2

1.

pp

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Hp.

B $\flat$  | F $\sharp$

mf

mp

Pno.

mf

6

3

8va

Red.

Vln. 1

14

p

mf

Vln. 2

p

Vla.

f

Vc.

3

p

mf

3

mp

3

mf

Db.

pizz.

p



**poco rall.**

20

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Bs. Tbn.

Tba.

Hp.

20

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

poco rall.

26

$\text{♩} = 56$

Picc.

$f$  3

Fl. 1-2

$f$

Ob. 1-2

$f$  a2

Eng. Hn.

$f$

Cl. 1-2

$f$   $fp$

B. Cl.

$f$   $fp$

Bsn. 1-2

$f$  1. 3

Cbsn.

$f$   $fp$

Hn. 1-2

$f$  1. 3

Hn. 3-4

$f$  3.

C Tpt. 1-2

$p$   $fp$   $p$

C Tpt. 3

$p$   $fp$   $p$

Tbn. 1-2

$f$   $fp$

Bs. Tbn.

$f$   $fp$

Tba.

$f$   $fp$

Timp.

$fp$

Hp.

$f$  C# | F#

26

$\text{♩} = 56$

Vln. 1

$f$   $fp$   $mf$  3

Vln. 2

$f$   $fp$   $mf$  3

Vla.

$f$   $fp$   $mf$

Vc.

$f$   $fp$   $mf$

Db.

$f$   $fp$



41

Fl. 1-2

1.

*mp*

*mp*

*f*

6

Cl. 1-2

1.

*mp*

6

6

*f*

B. Cl.

*p*

*f*

Bsn. 1-2

*p*

*f*

1.

2.

*mp*

Hn. 1-2

*fp*

Hn. 3-4

*fp*

Wood Blocks

Perc. 1 (W.B.)

*f*

*mp*

Hp.

*f*

Pno.

*f*

*pp*

Vln. 1

41

Vln. 2

*mp*

*f*

Vla.

*f*

Vc.

*mp*

This musical score page contains measures 45 through 48 of a symphony. The instrumentation includes Flute 1-2, Clarinet 1-2, Bass Clarinet, Bassoon 1-2, Horns 1-2 and 3-4, Percussion 1 (W.B.), Percussion 2 (Marimba), Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in 2/4 time, with a key signature of one flat (B-flat). The measures are divided into four measures, with a 3/4 time signature change occurring in measure 47. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *f*, *fp*), articulation (e.g., *pizz.*), and phrasing slurs. The woodwinds and strings play a melodic line, while the percussion and piano provide a rhythmic accompaniment.

50

Picc. *mp* *f*

Fl. 1-2 *mp* *f* *a2* 1. *mp* *f*

Ob. 1-2 *f* *a2* 1. *mp* *f*

Eng. Hn. *f*

Cl. 1-2 *f* 1. *p* *mp* *a2* *f*

B. Cl. *f* *fp* *f* *mp* *a2* *f*

Bsn. 1-2 *f* *a2* *mp* *f*

Cbsn. *f*

Hn. 1-2 *f* *a2*

Hn. 3-4 *f* *a2*

C Tpt. 1-2 *f* Open

C Tpt. 3 *f*

Tbn. 1-2 *f*

Bs. Tbn. *f*

Tba. *f*

Perc. 1 (W.B.) *f* *mp* *f* *mp* *f*

Perc. 2 (Marimba) *f* *mf* *f*

Hp. D# C# B# | E# F# G# A#

Pno.

Vln. 1 50 *arco* *mp* *f*

Vln. 2 *arco* *mp* *f*

Vla. *f* *mp* *f* *mp* *f*

Vc. *f* *fp* *f* *mp* *f*

Db. *f* *arco* *f*

55

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

C Tpt. 1-2

Tbn. 1-2

Perc. 1 (W.B.)

Perc. 2 (Vibes)

Perc. 3 (Hi-hat, S.D.)

Hp.

Pno.

55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*p*

*mp*

*pp*

*f*

*mp*

*p*

1.

1.

Hi-hat

Snare (rim)

[illegible]





65

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Perc. 2 (Marimba)

Perc. 3 (Hi-hat, S.D.)

Hp.

65

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page of a musical score is divided into two systems of staves. The first system includes staves for Fl. 1-2, Ob. 1-2, Eng. Hn., Cl. 1-2, B. Cl., Bsn. 1-2, Cbsn., Hn. 1-2, Hn. 3-4, C Tpt. 1-2, C Tpt. 3, Tbn. 1-2, Bs. Tbn., and Tba. The second system includes Perc. 2 (Marimba), Vln. 1, Vln. 2, Vla., Vc., and Db. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f*, *mp*, and *pp*. The score also includes performance instructions like "intrusive" and "Straight mute".

74

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 2  
(Marimba)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

77



83

85

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Vln. 1

Vln. 2

Vla.

Vc.

*p*

*p*

*p*

*1.*

*p*

*fp*

*fp*

*p*

*mp*

*mp*

*arco*

*mp*

*arco*

*mp*

**||**

87

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*1.*

*2.*

*fp*

*fp*

*fp*

*fp*

*mf*

*mf*

*mf*

*mf*

*mf*

*arco*

*mf*

89

88

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Perc. 1 (W.B.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



90

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1 (W.B.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

93

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1 (W.B.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp* *f* *p* *fp*

99



[illegible]

118

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Bs. Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

[illegible]

125

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 2  
(Glock.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



127

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 2  
(Glock.)

Pno.

127

Vln. 1

Vln. 2

Vla.

Vc.

Db.

129

131

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

132

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 132 through 134. The instrumentation includes B. Cl., Bsn. 1-2, Cbsn., Hn. 1-2, Hn. 3-4, Tbn. 1-2, Bs. Tbn., Tba., Timp., Pno., Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature changes from 4/4 to 3/4 in measure 133 and back to 4/4 in measure 134. The woodwinds and percussion parts feature triplet patterns in measure 132. The brass section has melodic lines in measures 132 and 133, with some parts resting in measure 134. The piano part provides a harmonic accompaniment with chords and arpeggios. The string section has a rhythmic pattern in measures 132 and 133, with the double bass (Db.) playing a triplet in measure 132 and a sustained note in measure 134.

135 137 = 100

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 2 (Glock.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

139

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

143

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 3  
(Susp. Cym.)

Susp. Cym. (yarn mallets)

choke

Vln. 1

Vln. 2

Vla.

Vc.

Db.

## II. The Deepest of the Deep

**II. The Deepest of the Deep**

**Fl. 1-2**  
**Cl. 1-2**  
**Timp.**  
**Perc. 3 (Bass Drum)**  
**Hp.**  
**Pno.**

**Very soft mallet, resonant**  
**Bass Drum (very soft mallet, resonant)**

**D $\sharp$  C $\flat$  B $\sharp$  | E $\flat$  F $\sharp$  G $\sharp$  A $\flat$**

**1. emerge from viola**

**1. throughout unless specified otherwise**

**Vln. 1**  
**Vln. 2**  
**Vla.**  
**Vc.**  
**Db.**

**div.**  
**unis.**

**12**  
**15**

**1.**

**3 6 6 6**

**6 6 6 6**

**Glockenspiel (rubber mallets)**  
**Vibraphone (soft mallets; rhythm should be almost imperceptible)**

**Perc. 1 (Glock.)**  
**Perc. 2 (Vibes)**  
**Perc. 3 (Bass Drum)**  
**Hp.**  
**Pno.**

**12**  
**15**

**sul tasto**  
**sul tasto**  
**pp**  
**pp**  
**ff pizz.**  
**f pizz.**  
**f**

[illegible]



The image displays a page from a musical score, likely for a symphony, featuring staves for various instruments. The score is organized into three systems, with measures 22, 23, and 24 clearly marked.

**System 1 (Measures 22-23):**

- Picc.** (Piccolo): Measure 22 has a half note G4. Measure 23 has a whole rest.
- Fl. 1-2** (Flutes 1 and 2): Measure 22 has a half note G4. Measure 23 has a whole rest.
- Cl. 1-2** (Clarinets 1 and 2): Measure 22 has a half note G4. Measure 23 has a whole rest.
- Hn. 1-2-3-4** (Horns 1, 2, 3, and 4): Measure 22 has a half note G4. Measure 23 has a whole rest.
- Perc. 1 (Glock.)** (Percussion 1, Glockenspiel): Measure 22 has a whole rest. Measure 23 has a half note G4.
- Perc. 2 (Vibes)** (Percussion 2, Vibraphone): Measure 22 has a half note G4. Measure 23 has a half note G4.
- Perc. 3 (Bass Drum)** (Percussion 3, Bass Drum): Measure 22 has a whole rest. Measure 23 has a half note G4.
- Hp.** (Harp): Measure 22 has a whole rest. Measure 23 has a half note G4.
- Pno.** (Piano): Measure 22 has a whole rest. Measure 23 has a half note G4.
- Vln. 1** (Violin 1): Measure 22 has a half note G4. Measure 23 has a half note G4.
- Vln. 2** (Violin 2): Measure 22 has a half note G4. Measure 23 has a half note G4.
- Vla.** (Viola): Measure 22 has a half note G4. Measure 23 has a half note G4.
- Vc.** (Violoncello): Measure 22 has a whole rest. Measure 23 has a half note G4.
- Db.** (Double Bass): Measure 22 has a whole rest. Measure 23 has a half note G4.

**System 2 (Measures 24-25):**

- Fl. 1-2** (Flutes 1 and 2): Measure 24 has a half note G4. Measure 25 has a half note G4.
- B. Cl.** (Bass Clarinet): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Tba.** (Tuba): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Timp.** (Timpani): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Perc. 2 (Vibes)** (Percussion 2, Vibraphone): Measure 24 has a half note G4. Measure 25 has a half note G4.
- Perc. 3 (Bass Drum)** (Percussion 3, Bass Drum): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Hp.** (Harp): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Pno.** (Piano): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Vln. 1** (Violin 1): Measure 24 has a half note G4. Measure 25 has a half note G4.
- Vln. 2** (Violin 2): Measure 24 has a half note G4. Measure 25 has a half note G4.
- Vla.** (Viola): Measure 24 has a half note G4. Measure 25 has a half note G4.
- Vc.** (Violoncello): Measure 24 has a whole rest. Measure 25 has a half note G4.
- Db.** (Double Bass): Measure 24 has a whole rest. Measure 25 has a half note G4.

**System 3 (Measures 26-27):**

- Fl. 1-2** (Flutes 1 and 2): Measure 26 has a half note G4. Measure 27 has a half note G4.
- B. Cl.** (Bass Clarinet): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Tba.** (Tuba): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Timp.** (Timpani): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Perc. 2 (Vibes)** (Percussion 2, Vibraphone): Measure 26 has a half note G4. Measure 27 has a half note G4.
- Perc. 3 (Bass Drum)** (Percussion 3, Bass Drum): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Hp.** (Harp): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Pno.** (Piano): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Vln. 1** (Violin 1): Measure 26 has a half note G4. Measure 27 has a half note G4.
- Vln. 2** (Violin 2): Measure 26 has a half note G4. Measure 27 has a half note G4.
- Vla.** (Viola): Measure 26 has a half note G4. Measure 27 has a half note G4.
- Vc.** (Violoncello): Measure 26 has a whole rest. Measure 27 has a half note G4.
- Db.** (Double Bass): Measure 26 has a whole rest. Measure 27 has a half note G4.

27

Perc. 2 (Vibes)

Perc. 3 (Bass Drum)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*pp*

*mp*

F# G# A#

*mp*

*f*



31

33

B. Cl.

Tbn. 1-2

Tba.

Timp.

Perc. 1 (Glock.)

Perc. 2 (Vibes)

Perc. 3 (Bass Drum)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*f*

*p*

*f*

*p*

*mp*

*mp*

*mp*

*mp*

*pizz.*

*f*

*f*

*f*



38

39

Fl. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Perc. 1  
(Glock.)

Perc. 2  
(Vibes)

Perc. 3  
(Bass Drum)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

40

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Perc. 2  
(Vibes)

Perc. 3  
(Bass Drum)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

42

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. 1-2

Perc. 2  
(Vibes)

Perc. 3  
(Bass Drum)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

44

45

Picc.

Fl. 1-2

Eng. Hn.

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 2  
(Vibes)

Perc. 3  
(Susp. Cym.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*pp*

*mf*

*f*

*f*

*f*

*f*

*arco*

*mp*

*mf*

*f*

*f*

*mf*

*f*

*mf*

*mf*

*pp*

*mf*

*f*

*f*

*f*

*f*

*arco*

*mp*

This musical score page contains measures 46 and 47 of a symphony, marked in 2/4 time. The instrumentation includes:

- Fl. 1-2:** Flute 1 and 2. Measure 46 has a rest, followed by a melodic phrase in measure 47 starting on G4, marked *f*.
- Eng. Hn.:** English Horn. A steady eighth-note pattern of G4-A4-B4-G4 throughout both measures.
- Cl. 1-2:** Clarinet 1 and 2. Measure 46 has a rest, followed by a melodic phrase in measure 47 starting on G4, marked *f*.
- Bsn. 1-2:** Bassoon 1 and 2. A steady eighth-note pattern of G3-A3-B3-G3 throughout both measures.
- Hn. 1-2:** Horn 1 and 2. Measure 46 has a rest, followed by a sustained note of G4 in measure 47, marked *mf*.
- Hn. 3-4:** Horn 3 and 4. Measure 46 has a rest, followed by a sustained note of G4 in measure 47, marked *mf*.
- Tpt. 1-2:** Trumpet 1 and 2. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.
- Tbn. 1-2:** Trombone 1 and 2. Measure 46 has a sustained note of F3, followed by a sustained note of G3 in measure 47.
- Bs. Tbn.:** Baritone Trombone. Measure 46 has a sustained note of G3, followed by a sustained note of A3 in measure 47.
- Tba.:** Tuba. Measure 46 has a sustained note of G3, followed by a sustained note of A3 in measure 47.
- Perc. 2 (Vibes):** Vibraphone. A steady eighth-note pattern of G3-A3-B3-G3 throughout both measures.
- Hp.:** Harp. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.
- Pno.:** Piano. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.
- Vln. 1:** Violin 1. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.
- Vln. 2:** Violin 2. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.
- Vla.:** Viola. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.
- Vc.:** Violoncello. Measure 46 has a melodic phrase, followed by a sustained note of G4 in measure 47.





54 **♩ = 60**

Cbsn. *ff*

In. 1-2 *ff*

In. 3-4 *ff*

Pt. 1-2 *ff*

Tpt. 3 *ff*

Bn. 1-2 *ff*

S. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 2 (Vibes) *pp*

Perc. 3 (Drum) *f*

Hp. *pp*

Pno. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *fp*

The image displays a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, percussion, strings, and keyboard instruments. The notation is in standard musical notation, with staves for each instrument. The score includes various musical elements such as notes, rests, dynamics, and articulation marks. A rehearsal mark is present, indicating a specific section of the music. The page is numbered 56, 57, and 58, suggesting it is part of a larger score.

**Instrumentation and Staves:**

- Fl. 1-2 (Flutes 1 and 2)
- Eng. Hn. (English Horn)
- B. Cl. (Bass Clarinet)
- Perc. 2 (Vibes) (Percussion 2, Vibraphone)
- Hp. (Harp)
- Pno. (Piano)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

**Key Musical Elements:**

- Rehearsal Mark:** A double bar line with a repeat sign, indicating the start of a new section.
- Measure Numbers:** 56, 57, and 58 are marked at the beginning of their respective staves.
- Dynamics:** Various dynamics are used, including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *fp* (fortissimo), and *p* (piano).
- Articulation:** Marks such as accents (>) and slurs are used to indicate phrasing and emphasis.
- Figured Bass:** The harp part includes figured bass notation, indicating specific chords and fingerings.

**Score Structure:**

- Measures 56-57:** The woodwinds and percussion play a rhythmic pattern. The harp plays a chordal accompaniment. The strings are silent.
- Measure 58:** The woodwinds and percussion play a new rhythmic pattern. The harp plays a chordal accompaniment. The strings are silent.

[illegible]

Fl. 1-2

Eng. Hn.

B. Cl.

Hn. 1-2

Perc. 2  
(Vibes)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

67

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 1  
(Glock.)

Perc. 2  
(Vibes)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf* *fp* *f* *fp*

*mp* *fp* *f* *fp*

*mp* *mf* *fp* *f*

*mp* *f*

*mf* *fp* *f*

*mp* *f*

*mp* *f*

*p* *mf*

*mp*

*mp*

*f*

*mf*

*f* *mf* *Db* *C#*

*f*

*mf* *3*

*mp* *mf* *f*

*mp* *3* *f*

*mf* *f*

*mf*

71

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 3  
(Bass Drum)

Susp. Cym. (yarn mallets)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]



80

80

poco rit.

94 ♩ = 108

88

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 2  
(Tam-tam)

Perc. 3  
(Bass Drum)

Hp.

Pno.

88

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco rit.

94 ♩ = 108

88

Vln. 1

Vln. 2

Vla.

Vc.

Db.

97  $\text{♩} = 60$

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Timp.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

98

99

100

101

102

103

104

105

106

107

108

109

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510

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512

513

514

515

516

517

518

519

520

521

522

523

524

525

[illegible]

**poco rit.**

104

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 3  
(Bass Drum)

Susp. Cym.

**poco rit.**

104

Vln. 1

Vln. 2

Vla.

Vc.

Db.

109 a tempo

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2 *f*

B. Cl. *f*

Bsn. 1-2 *f*

Cbsn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt. 1-2 *f*

C Tpt. 3 *f*

Tbn. 1-2 *f*

Bs. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 3 (Bass Drum) *f*

109 a tempo

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

110

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 3  
(Bass Drum)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

113

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Cl. 1-2 *f*

B. Cl.

Bsn. 1-2 *f*

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *f*

C Tpt. 3 *f*

Tbn. 1-2 *f*

Bs. Tbn.

Tba.

Timp.

Perc. 3 (Bass Drum) *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.





[illegible]

123

Picc. *ff* *f*

Fl. 1-2 *ff* *f*

Ob. 1-2 *ff* *f*

Eng. Hn. *ff* *f*

Cl. 1-2 *ff* *f*

B. Cl. *ff* *mp* *ff* *mp*

Bsn. 1-2 *ff* *mp* *ff* *mp*

Cbsn. *ff* *mp* *ff* *mp*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

C Tpt. 3

Tbn. 1-2 *mf*

Bs. Tbn. *ff* *mp* *ff* *mp*

Tba. *ff* *mp* *ff* *mp*

Timp. *ff* *mp* *ff* *mp*

Pno.

123

Vln. 1

Vln. 2

Vla. *ff* *mp* *ff* *mp*

Vc. *ff* *mp* *ff* *mp*

Db. *ff* *mp* *ff* *mp*

133 Tempo I, ♩ = 60

Picc.

Fl. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 1 (Glock.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

133 Tempo I, ♩ = 60

div. a3

[illegible]

♩ = 144; like a blur

Perc. 2  
(Vibes)

**♩ = 144; like a blur**

Vln. 1

Vln. 2

Vla

 $V_c.$ 

*pp*

This musical score is for a performance of 'The Four Seasons' by Antonio Vivaldi. The score is written for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Part 1, marked *p* and *mp*.
- Fl. 1-2** (Flutes): Part 1, marked *p* and *mp*.
- Cl. 1-2** (Clarinets): Part 1, marked *mp*.
- Perc. 2 (Vibes)** (Vibraphone): Part 1, marked *mp*.
- Perc. 3 (arimba)** (Maracas): Part 1, marked *mp*.
- Hp.** (Harp): Part 1, marked *mp*.
- Pno.** (Piano): Part 1, marked *p* and *mp*.
- Vln. 1** (Violin 1): Part 1, marked *mp*.
- Vln. 2** (Violin 2): Part 1, marked *mp*.
- Vla.** (Viola): Part 1, marked *mp*.
- Vc.** (Cello): Part 1, marked *mp*.

The score is written in 3/4 time and features a variety of musical notations, including dynamics, articulation, and phrasing. The tempo is marked *Allegro* and the key signature is one sharp (F#).



14

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Eng. Hn. *mf*

Cl. 1-2 *mf*

B. Cl. *mf*

Bsn. 1-2 *mf*

Hn. 1-2 1. *fp* (2.)

Hn. 3-4 3. *fp* (4.)

C Tpt. 1-2 Cup mute *fp*

C Tpt. 3 Cup mute *fp*

Perc. 1 (Xylophone)

Perc. 2 (Vibes)

Perc. 3 (Marimba) *mp*

Hp.

Pno. *mf*

Red.

Vln. 1 14 arco sul tasto *mp* non div., ord. *mf*

Vln. 2 *mp* non div., ord. *mf*

Vla. *mp*

Vc. *mp*



This musical score page contains measures 17 through 19 of a section from 'The Firebird Suite'. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Horns 1-2 and 3-4, Trumpets 1-2 and 3, Percussion 1 (Xylophone), Percussion 2 (Vibes), Percussion 3 (Marimba), Harp, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. Measures 17 and 18 are in 6/8 time, while measure 19 changes to 3/4 time. The woodwinds play sixteenth-note patterns, often beamed in groups of six. The strings provide harmonic support with various articulations like accents, staccato, and non-divisi playing. Dynamics such as piano (p) and mezzo-forte (mf) are indicated throughout.

21

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Perc. 1  
(Susp. Cym.)

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

31

Picc. *f*

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *pp* *f* *pp*

C Tpt. 3 *pp* *f* *pp*

Tbn. 1

Tbn. 2

Xylophone

Perc. 1 (Xylophone) *f*

Perc. 2 (Vibes)

Perc. 3 (Marimba)

Hp. *F#*

Vln. 1

Vln. 2

Vla.

Vc.



39

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Bs. Tbn.

Tba.

Perc. 1  
(Xylophone)

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 39 through 41 of a symphony. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2, Bassoons 1-2, Contrabassoon, Horns 1-2 and 3-4, Trumpets 1 and 2, Baritone Trumpet, Trombone, Percussion 1 (Xylophone), Percussion 2 (Vibraphone), Percussion 3 (Marimba), Harp, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is written in 3/4 time with a key signature of one sharp (F#). Measures 39 and 40 feature complex woodwind and string patterns with many triplets and slurs. The brass section provides harmonic support with sustained notes and some triplet figures. Percussion instruments have specific rhythmic patterns, with the marimba playing a melodic line. The harp and double bass provide a steady accompaniment.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Perc. 1 (Xylophone)

Perc. 2 (Vibes)

Perc. 3 (Marimba)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.



Fl. 1-2

Ob. 1-2

Cl. 1-2

Perc. 1  
(Xylophone)

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

50

Perc. 2  
(Vibes)

Vln. 1

Vln. 2

Vla.

Vc.



57

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Perc. 2  
(Vibes)

Hp.

Pno.

55

57

Vln. 1

Vln. 2

Vla.

Vc.



64

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Perc. 2 (Vibes)

Pno.

Vln. 1

Vln. 2

Vla.

*mf*

64

65

66

67

68

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[illegible]

74

Fl. 1-2

Cl. 1-2 (1.) *fp*

C Tpt. 1-2 *fp*

Perc. 3 (Marimba)

Vln. 1

Vln. 2

Vla.

Vc. *fp*

Db.

==

77

Picc. *f*

Fl. 1-2 *f*

Cl. 1-2 *f*

C Tpt. 1-2 *f*

Perc. 3 (Marimba)

Vln. 1

Vln. 2

Vla.

Vc. *f*

Db. *f*

80

Picc.

Fl. 1-2

Cl. 1-2

B. Cl.

Bsn. 1-2

C Tpt. 1-2

Tba.

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Hp.

Pno.

83

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

This musical score page contains measures 85 through 88. The instrumentation includes:

- Fl. 1-2**: Flute parts.
- Ob. 1-2**: Oboe parts.
- Cl. 1-2**: Clarinet parts.
- B. Cl.**: Bass Clarinet.
- Bsn. 1-2**: Bassoon parts.
- Hn. 3-4**: Horn parts.
- C Tpt. 1-2**: Cornet/Trumpet parts.
- Tbn. 1-2**: Trombone parts.
- Tba.**: Tuba.
- Perc. 2 (Vibes)**: Vibraphone.
- Perc. 3 (Marimba)**: Marimba.
- Hp.**: Harp.
- Pno.**: Piano.
- Vln. 1 & 2**: Violins.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Db.**: Double Bass.

The score features complex rhythmic patterns, including triplets and sixteenth notes, as well as dynamic markings such as *f*, *mp*, and *fz*. Measure numbers 85, 86, 87, and 88 are clearly indicated at the beginning of their respective staves.

This page of the musical score is for measures 89 through 91. It features a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is complex, with many sixteenth and thirty-second notes, triplets, and dynamic markings. The woodwinds and strings have prominent melodic lines, while the percussion and brass provide rhythmic and harmonic support. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

93

Picc. *mf* *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2 *f* (2.) *mf*

B. Cl. *mf*

Bsn. 1-2 *mf*

Hn. 1-2 *a2* *mf*

Hn. 3-4 *mf*

C Tpt. 1-2 *fp*

C Tpt. 3 *fp*

Tbn. 1-2 *mf*

Tba. *mf*

Perc. 1 (Xylophone) *f*

Perc. 2 (Vibes)

Perc. 3 (Marimba)

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *mf*

98

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Perc. 1  
(Xylophone)

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



103

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Perc. 1  
(Xylophone)

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 107 through 110. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 3-4, Cor Anglais 1-2, Cor Anglais 3, Trumpets 1-2, Baritone Trumpet, Trombone, Percussion 2 (Vibraphone), Percussion 3 (Marimba), Violins 1-2, Viola, Violoncello, and Double Bass.

Measure 107 begins with a Piccolo entry marked *f* (forte). The woodwinds (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons) enter with a melodic line marked *mf* (mezzo-forte). The Contrabassoon and Double Bass provide a low-frequency accompaniment, with the Double Bass marked *f*. The strings (Violins 1-2, Viola, Violoncello) play a rhythmic pattern of eighth notes, marked *f*. The Percussion 2 (Vibraphone) and Percussion 3 (Marimba) play a rhythmic pattern of eighth notes, marked *f*.

Measure 108 continues the woodwind melody, with the Piccolo playing a melodic line marked *f*. The woodwinds are marked *mf*. The Contrabassoon and Double Bass are marked *f*. The strings are marked *f*. The Percussion 2 and Percussion 3 are marked *f*.

Measure 109 features a Piccolo entry marked *f*. The woodwinds are marked *mf*. The Contrabassoon and Double Bass are marked *f*. The strings are marked *f*. The Percussion 2 and Percussion 3 are marked *f*.

Measure 110 concludes the section with a Piccolo entry marked *f*. The woodwinds are marked *mf*. The Contrabassoon and Double Bass are marked *f*. The strings are marked *f*. The Percussion 2 and Percussion 3 are marked *f*.

[illegible]

116

Picc. *mf*

Fl. 1-2 *mf* 3 3 3 3

Ob. 1-2 *mf* 3 3 3 3

Eng. Hn. *mf* 3 3 3 3

Cl. 1-2 *mf* 3 3 3 3

B. Cl. *mf* 3 3 3 3

Bsn. 1-2 *mf* 3 3 3 3

Hn. 1-2

Hn. 3-4 a2

Timp. *mf*

Perc. 1 (Susp. Cym.) *f*

Perc. 2 (Vibes)

Perc. 3 (Marimba)

Hp. *mf*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

118

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*a2*

*E♭*

120

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Trpt. 1-2

C Trpt. 3

Tbn. 1-2

Es. Tbn.

Tba.

Timp.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

122

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Vln. 1

Vln. 2

Vla.

Vc.

123





127

$f$

134

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

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137

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Eng. Hn. *f*

Cl. 1-2 *f*

B. Cl.

Bsn. 1-2 *f*

Cbsn. *f*

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 *f*

C Tpt. 3 *mp*

Tbn. 1-2 *mp*

Bs. Tbn. *f*

Tba. *f*

Perc. 2 (Vibes)

Perc. 3 (Marimba)

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

arco

140

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Bs. Tbn.

Tba.

Timp.

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

144

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Cbsn.

Tbn. 1-2

Bs. Tbn.

Tba.

Perc. 2  
(Vibes)

Perc. 3  
(Marimba)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 144 through 146. The woodwind section (Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, and Contrabassoon) plays a melodic line with triplets in measures 144 and 145, followed by a rest in measure 146. The brass section (Trumpets 1-2, Baritone Trumpet, and Trombones) provides harmonic support with sustained notes. Percussion includes Vibraphone (Perc. 2) and Marimba (Perc. 3). The piano (Pno.) and strings (Violins 1-2, Viola, Violoncello, and Double Bass) provide a steady accompaniment. The score is written for a full orchestra with multiple parts for several instruments.



151

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1-2

C Tpt. 3

Tbn. 1

Tbn. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



This musical score page contains measures 155 through 158. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-2, Horns 3-4, Cor Anglais 1-2, Cor Anglais 3, Trumpets 1-2, Trumpet 1, Trumpet 2, Baritone Trumpet, Tuba, Timpani, Piano, Violins 1-2, Viola, Violoncello, and Double Bass.

Measures 155 and 156 feature a complex woodwind and brass texture with many sixteenth-note passages. The Piccolo and Flutes 1-2 play a melodic line, while the Oboes, English Horn, and Clarinets play a rhythmic pattern. The Bassoons and Contrabassoon play a similar rhythmic pattern. The Horns 1-2 and Horns 3-4 play a sustained note. The Cor Anglais 1-2 and Cor Anglais 3 play a melodic line. The Trumpets 1-2, Trumpet 1, and Trumpet 2 play a sustained note. The Baritone Trumpet and Tuba play a sustained note. The Timpani play a sustained note.

Measure 157 features a similar woodwind and brass texture, but with some changes in the melodic lines. The Piccolo and Flutes 1-2 play a melodic line, while the Oboes, English Horn, and Clarinets play a rhythmic pattern. The Bassoons and Contrabassoon play a similar rhythmic pattern. The Horns 1-2 and Horns 3-4 play a sustained note. The Cor Anglais 1-2 and Cor Anglais 3 play a melodic line. The Trumpets 1-2, Trumpet 1, and Trumpet 2 play a sustained note. The Baritone Trumpet and Tuba play a sustained note. The Timpani play a sustained note.

Measure 158 features a similar woodwind and brass texture, but with some changes in the melodic lines. The Piccolo and Flutes 1-2 play a melodic line, while the Oboes, English Horn, and Clarinets play a rhythmic pattern. The Bassoons and Contrabassoon play a similar rhythmic pattern. The Horns 1-2 and Horns 3-4 play a sustained note. The Cor Anglais 1-2 and Cor Anglais 3 play a melodic line. The Trumpets 1-2, Trumpet 1, and Trumpet 2 play a sustained note. The Baritone Trumpet and Tuba play a sustained note. The Timpani play a sustained note.

[illegible]

164

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Perc. 1 (Xylophone)

Vln. 1

Vln. 2

Vla.

Vc.

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168

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Perc. 1  
(Xylophone)

Vln. 1

Vln. 2

Vla.

Vc.

171

Picc. *mp* *f* *ff*

Fl. 1-2 *mp* *f* *ff* a2

Ob. 1-2 *mp* *f* *ff* a2

Eng. Hn. *mp* *f* *ff*

Cl. 1-2 *mp* *f* *ff* a2

B. Cl. *mp* *f* *ff* 3

Bsn. 1-2 *mp* *f* *ff* a2 3

Cbsn. *mp* *f* *ff* 3

Hn. 1-2 *fp* *ff* a2

Hn. 3-4 *fp* *ff* a2

C Tpt. 1-2 *ff* a2

C Tpt. 3 *ff* a2

Tbn. 1-2 *fp* *ff* 3

Bs. Tbn. *f* *ff* 3

Tba. *f* *ff*

Timp. *f* *ff*

Perc. 1 (Xylophone) *f* *ff*

Perc. 2 (Susp. Cym.) *pp* *f* choke

Perc. 3 (W.B., B.D.) *ff* Wood Block Bass Drum (dampen) *ff*

Hp. *ff* D $\sharp$  C $\sharp$  B $\flat$  | E $\flat$  F $\sharp$  G $\sharp$  A $\sharp$

Pno. *ff* 3

Vln. 1 *p sub.* *ff* non div.

Vln. 2 *p sub.* *ff* non div.

Vla. *p sub.* *ff* div.

Vc. *p sub.* *ff* div.

Db. *ff* 3